



Middlebury College

**BREAD LOAF
SCHOOL OF ENGLISH**

1976

ADMINISTRATIVE STAFF

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MIDDLEBURY COLLEGE BULLETIN

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GENERAL INFORMATION

The Bread Loaf School of English is one of nine summer programs of Middlebury College. Others are the Schools of Chinese, French, German, Italian, Japanese, Russian and Spanish; and the Bread Loaf Writers' Conference. The dates of the 57th Session of the School of English are June 30 to August 14, 1976.

The School of English is a community of teachers and students devoted to the humanistic ideals of the liberal arts in graduate education. The School aims to provide its students with a rich literary experience leading to the Master of Arts and Master of Letters degrees in English. It believes that its goals can best be achieved by attracting to Bread Loaf distinguished scholar-teachers who are dedicated practitioners of a great art. The emphasis at Bread Loaf has always been upon the personal bond between teacher and student, upon the creative, critical and organic, rather than the mechanical and pedantic, and upon the liveliness of literature, writing and conversation.

Admission: Students are admitted on the basis of college transcripts and two letters of recommendation. All instruction is at the graduate level. Non-degree candidates and exceptionally qualified undergraduates are considered for admission for a single summer. See the Middlebury catalog entitled 'Bread Loaf: School and Conference' for further information.

Instructions for application: Fill out and return the application form, and have all undergraduate and graduate transcripts forwarded to the Bread Loaf Office. Note that you yourself are responsible for asking two references to write in your behalf, and that the application form doubles as a registration form for courses after publication of the current bulletin.

Degree Requirements: The requirements for the M.A. and M. Litt. degrees are explained in detail in 'Bread Loaf: School and Conference.' In brief, the M.A. requires successful completion of ten courses; and the M. Litt. requires ten courses or independent reading programs beyond the M.A.

Curriculum: The curriculum is divided into five groups: (I) creative and performing arts; the art of teaching; (II) English language and literature through the 17th century; (III) English literature since the 17th century; (IV) American literature; (V) classical and continental literature. Ordinarily the M.A. program includes a minimum of two courses each from Groups II and III, and one course each from Groups IV and V. Exceptions may be made by the Director.

Courses: The normal summer program is two courses, each meeting five times a week for six weeks. Students who have demonstrated their ability to perform work of distinguished caliber and have attained an average of over 90 at Bread Loaf may, at the discretion of the Director, occasionally be permitted to elect a three-course program.

Choice of courses: Correspondence regarding the choice of courses should be addressed to Mr. Cubeta. The choice should be made before the beginning of the session; a fee of \$1.00 is charged for course changes made after July 5. Early arrangements are advised, as the School may limit the size of any class for the most effective instruction.

Advance preparation: Students are urged to complete as much reading as possible before coming to Bread Loaf in order to permit more time during the session for collateral assignments and for the preparation of papers, which are assigned in all courses in literature.

Transfer Credits: The program for the M.A. or M. Litt. may include no more than six transferred credits. See 'Bread Loaf: School and Conference' for details.

Auditors: In addition to the two courses taken for credit, a student is encouraged to enroll as an auditor in a third course. Students regularly registered for a course may not change their status to that of an auditor without permission of the Director, and never after the third week of the session.

Non-credit students are occasionally admitted to Bread Loaf at the regular tuition. They do not participate in class work, either oral or written.

Fees:	Tuition:	\$550
	Board:	\$255
	Room:	<u>\$145</u>
	Total:	\$950

Each applicant who is accepted is asked to pay a \$50 nonrefundable deposit, which is applied to the student's total bill. An applicant is officially registered only upon receipt of this fee. Money should not be sent until payment is requested. Rooms are assigned only to students registered officially; therefore, a room deposit is not required.

A fee of \$275 is charged students who take a third course for credit.

Insurance: The tuition fee also includes a fee for an accident insurance policy with limited coverage.

Payment: Final bills are mailed about May 15 and are payable upon receipt. Checks should be made payable to Middlebury College.

Refunds: Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit (\$50) but may receive refunds for any additional amounts paid as follows:

Before the end of first week of classes — 60% of amounts due and paid

Before the end of second week of classes — 20% of amounts due and paid

Thereafter — Board only, pro-rated

Transcripts: One official transcript of a summer's work will be issued without charge on written request to the Director of Language Schools Records, Middlebury College. A fee of \$1.00 is charged for each additional transcript. To students who are financially indebted to the College, no transcript will be issued until satisfactory arrangements have been made with the Comptroller. Requests for references should be made directly to the Director.

Financial Aid: Because of the generosity of former and present Bread Loaf students and friends of the School of English, the School has been steadily increasing its financial aid resources. No interested applicant with strong credentials should fail to apply because of need.

Financial aid may be in the form of grants or waiterships. The aid is awarded on the basis of financial need and scholarship ability. Special consideration is given to teachers of the disadvantaged, urban or rural. To be considered for all types of aid awarded through Middlebury College, a student must file a Student's Financial Statement (SFS) with the Middlebury College Financial Aid Office. Requests for aid should be made when the application form is submitted to the School; forms will be sent to each applicant after acceptance. Although students may apply for financial aid at any time, the deadline for assuring most favorable consideration is March 25, 1976. Awards of financial aid will be announced on or before May 1, 1976, and must be accepted in writing by May 10, 1976.

Through the Guaranteed Student Loan Program (GSLP) most states now sponsor and guarantee their own student loan programs. Educational loans at seven percent simple interest (on the unpaid balance of the principal) are offered to students matriculating either in or out of the state. Repayment begins within nine months after graduation. A nominal insurance premium is usually included in the cost of the loan. Students make application through their local bank or other participating financial institution, and Middlebury College will officially certify this loan. Repayment of the GSLP loans may be deferred up to three years while a student borrower is serving in the Armed Forces, Peace Corps, or Vista or while enrolled for graduate study with at least a half-time academic workload.

Independent Winter Reading Program: With permission, qualified students may undertake a program of independent reading in an area of English, American, classical or continental literature during the academic year. Arrangements are completed before the fifth week of the previous summer. Two reading programs in different years are permitted toward the M.A., and four toward the M. Litt. A tuition fee of \$125 is charged for each program. Further details appear in 'Bread Loaf: School and Conference.'

Theatre program: Each summer there is a major dramatic production, directed by a member of the faculty, and a program of one-acts directed by students. Academic credit is given for major contributions in acting, direction or production.

Books: A bookstore for the sale of textbooks, stationery, and supplies is maintained at Bread Loaf. Required texts for each course are ordered for all students enrolled before May 1. It may occasionally be necessary to substitute other texts for those listed in the courses of instruction. Although it is impossible to advise students of these changes, the bookstore will stock copies.

Medical facilities: A registered nurse is in attendance, and the College Medical Director is available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

Accommodations: All students not living with their families in the vicinity of Bread Loaf will be expected to live on campus unless they have secured the permission of the Director to arrange other accommodations.

No student rooms will be ready for occupancy until Wednesday morning, June 30. There are no accommodations on campus for members of a student's family, but cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are available. Securing off-campus housing is the responsibility of the student, but the Bread Loaf Secretary will try to provide assistance.

Transportation: The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The Bread Loaf taxi meets all buses on June 30. There are Greyhound or Vermont Transit buses from Montreal, Boston, Albany and New York City. Allegheny Airlines has regular service from New York and Albany to Burlington, Vermont. Delta Airlines and Air New England fly from Boston to Burlington. Connection to Middlebury can be made on Vermont Transit buses.

Schedule:

June 30:	Registration Day
July 1:	Classes begin
August 11:	Classes end
August 12 & 13	Final examinations
August 14:	Commencement

THE FACULTY

RICHARD H. BROADHEAD, B.A., Ph.D., Yale. Assistant Professor of English, Yale. He is the author of *Hawthorne, Melville, and the Novel*, and is now at work on a study of the social and literary origins of American realism.

MICHAEL G. COOKE, A.B., Yale; M.A., Ph.D., University of California at Berkeley; M.A. (Hon.), Yale. Professor of English, Yale. A member of the National Board of Consultants, and of the editorial board of the *Keats-Shelley Journal*, he has held Morse, Guggenheim and Griswold Fellowships, is author of *The Romantic Will* (forthcoming from Yale) and *The Blind Man Traces the Circle: On The Patterns and Philosophy of Byron's Poetry*. He is editor of *Modern Black Novelists: A Collection of Critical Essays*, and former Director of the MLA Projects on Minority Groups and the Study of Language and Literature.

LAWRENCE N. DANSON, A.B., Dartmouth; M.A., Oxford; Ph.D., Yale. Assistant Professor and John E. Annan Preceptor, Princeton. Mr. Danson has published *Tragic Alphabet: Shakespeare's Drama of Language* and is completing a manuscript on *The Merchant of Venice*. He has published articles on Shakespeare in *Philological Quarterly* and *Texas Studies*.

STEPHEN DONADIO, A.B., Brandeis; M.A., Ph.D., Columbia. Assistant Professor of English, Columbia; Assistant Editor, *Partisan Review*. A former Fulbright Scholar (University of Paris: Sorbonne), Woodrow Wilson Fellow, and Danforth Fellow, Mr. Donadio is the author of a forthcoming study of Nietzsche and Henry James (Oxford University Press) and has published in a variety of literary and cultural topics in *Commentary*, *Partisan Review*, and elsewhere.

WALKER GIBSON, A.B., Yale; M.A., Iowa. Professor of English, University of Massachusetts (Amherst). Formerly at Amherst College and New York University, Mr. Gibson is the author of two books of verse, several texts on writing and literature, and *Tough, Sweet, and Stuffy: An Essay on Modern American Prose Styles*. A Guggenheim Fellow and recent president of NCTE, he has served as director of summer institutes for secondary teachers at NYU for the Commission on English and NDEA; professor of composition for in-service and interning secondary teachers at Smith College and UMass; and director of three Summer Seminars for College Teachers ("Writing in the First College Years"), under grants from the National Endowment for the Humanities.

ROBERT W. HANNING, A.B., Columbia; A.B., M.A., Oxford; Ph.D., Columbia. Professor of English, Columbia. Recipient of ACLS and Guggenheim Fellowships, he is the author of *The Vision of History in Early Britain* and a book on chivalric romance to be published soon. He has published papers on texts and subjects in Chaucer, Renaissance literature, and medieval historiography. He is co-editor of a new anthology of 16th-century verse and prose.

JOHN T. IRWIN, A.B., University of St. Thomas; Ph.D., Rice. Editor, *The Georgia Review* and Assistant Professor of English, University of Georgia. Formerly at Johns Hopkins, Mr. Irwin has published his poetry in a dozen quarterly reviews under the pen name John Bricuth. A volume of his poetry *The Heisenberg Variations* will be published this year. Author of *Doubling and Incest/Repetition and Revenge: A Speculative Reading of Faulkner*, he is completing work on *American Hieroglyphics*.

JAMES V. MIROLLO, A.B., City College; M.A., Ph.D., Columbia. Professor of Comparative Literature and former Chairman of the Department of English and Comparative Literature, Columbia. Mr. Mirocco is Director of his department's Teaching Apprentice Program and serves on the Advisory Board of the American Comparative Literature Association. Recipient of an ACLS grant and a past Fulbright Scholar, he has been a co-editor of *Renaissance Quarterly*; he has published *The Poet of the Marvelous: Giambattista Marino* and numerous articles, reviews, and translations in Renaissance and Baroque literature and art. Mr. Mirocco is currently completing a study of literary Mannerism. He is the 1976 Robert Frost Professor of Literature at Bread Loaf.

WILLIAM L. SHARP, A.B., M.A., Chicago; Ph.D., Stanford. Professor of Drama, Emerson. Before accepting appointment as Chairman of the Dramatic Arts Department at Emerson, Mr. Sharp had taught at Riverside, Stanford, and Middlebury. He is the author of *Language in Drama* and articles on Shaw, Yeats and Tennessee Williams, and the editor of *Sheridan's School for Scandal*. He has acted and directed at the Repertory Theatre in Madison, Wisconsin, the University of California (Riverside), the Shakespeare Festival in Ashland, Oregon, and the Stanford Repertory Theatre.

IRENE TAYLER, A.B., M.A., Ph.D., Stanford. Associate Professor of English at the City College of New York and the CUNY Doctoral Center. Recipient of an ACLS Fellowship and author of *Blake's Illustrations to the Poems of Gray* and many articles on Blake, Mrs. Tayler previously taught at Stanford and Columbia. Author (with Gina Luria) of "Gender and Genre: Women in British Romantic Literature," which will appear in *Portrayal of Women in British and American Literature* (ed. Marlene Springer), she is presently at work on a biography of Wordsworth.

DAVID THORBURN, A.B., Princeton; M.A., Ph.D., Stanford. Associate Professor of English, Yale. A former Woodrow Wilson and Fulbright fellow, he is author of *Conrad's Romanticism*, editor of *Initiation: Stories and Short Novels on Three Themes* and co-editor (with Geoffrey Hartman) of *Romanticism: Vistas, Instances, Continuities*. His articles and reviews on literary and cultural topics have appeared in *Partisan Review*, *Commentary* and other journals.

BARBARA BELLOW WATSON, A.B., Wisconsin; M.A., Ph.D., Columbia. Professor of English and Director of Women's Studies Programs, City College and the Graduate Center, City University of New York. Ms. Watson is the author of *A Shavian Guide to the Intelligent Woman* and articles on Shaw and Lessing; she has edited *Women's Studies*. She initiated the first Women's Studies courses in the English Department of City College and is a member of the Committee on the Center for Continuing Education for Women.

THEATRE STAFF

ALAN MOKLER, A.B., M.A., Stanford. Associate in Theatre for Acting and Directing, Mr. Mokler works with the Yale Repertory Theatre. He has taught English and Drama in high school in Palo Alto, California, and in an experimental junior high school in Arlington, Mass. and has served as Special Assistant to the Vice Provost of Stanford. At Yale he has directed such plays as *The Visit*, *Long Day's Journey into Night*, and *King Lear* and has had major roles, among others, in *As You Like It*, *Fiddler on the Roof*, and *A Sleep of Prisoners*. Mr. Mokler has written and produced six full length plays and numerous full musical scores. Recently Associate Director of the Workshops of the Palo Alto Community Theater, he directed many plays there as well as at Stanford. He will receive his M.F.A. in Drama from Yale next year.

LECTURERS Bicentennial Lecturer

ARCHIBALD MacLEISH, L.H.D., L.L.D., Litt.D. Among the many honorary degrees awarded to Mr. MacLeish are an L.L.D. from Amherst and Litt.D. degrees from Columbia, Harvard and Princeton. He attended Yale and the Harvard Law School, and while working for a Boston law firm, began his teaching career as an Instructor in Government at Harvard in 1919. This early indication of virtuosity presaged his extraordinary career: Editor of *Fortune*, 1929-38; Librarian of Congress, 1939-44; Assistant Secretary of State, 1944-45; Boylston Professor at Harvard, 1949-62; Simpson Lecturer at Amherst, 1963-66, and President of the American Academy of Arts and Letters, 1953-56. His most notable works are *Conquistador*, which won the Pulitzer Prize in 1932; *Collected Poems*, 1952, honored with the Pulitzer and Bollingen Prizes, and the National Book award; *J. B.*, awarded the Pulitzer Prize in Drama, 1959; *The Wild Old Wicked Man*, 1968; *Continuing Journey*, 1968; *Scratch*, 1971; and *The Human Season: Selected Poems*, 1926-1972, 1972.

Special Lecturers

SACVAN BERCOVITCH, A.B., Sir George Williams; Ph.D., Claremont, Professor of English, Columbia. Mr. Bercovitch has received various awards and grants, for both teaching and research, among them a Guggenheim and an ACLS fellowship. His work includes many studies in American and European literature such as *Typology and Early American Literature* and most recently on *The Puritan Origins of the American Self*.

LAURENCE B. HOLLAND, A.B., Princeton; Ph.D., Harvard. Chairman of the Department of English and Professor of English, Johns Hopkins. Mr. Holland was formerly chairman of the American Civilization Program at Princeton; he has taught also at Harvard, Minnesota, Haverford, the Princeton Summer Studies Program for high school students, and Yale. He is the author of *The Expense of Vision: Essays on the Craft of Henry James* and a co-author of *The Literary Heritage of New Jersey*; he has edited *Who Designs America?*, a collection of essays on design, and is co-author of *Blacks in America: Bibliographical Essays*. In 1969 he was the Robert Frost Professor at Bread Loaf.

ADMINISTRATION

PAUL M. CUBETA, A.B., Williams; Ph.D., Yale. Director, Bread Loaf School of English; Professor of English and Academic Vice President, Middlebury. A former Carnegie Fellow at Harvard, and Assistant Director of the Bread Loaf Writers' Conference, Mr. Cubeta has also taught at Williams. He is editor of *Modern Drama for Analysis* and *Twentieth Century Interpretations of 'Richard II.'* and has published articles on Jonson and Marlowe.



COURSES

GROUP I

17. READING, WRITING AND RHETORIC/Mr. Gibson/ A. 9:30; B. 11:30

This course introduces the practicing English teacher to contemporary rhetoric, linguistics, and the study of style, with implications of these disciplines for our own writing, our teaching of writing, and our teaching of literature. The course begins with a review of the nature of language in the society: social, regional, and historical variation; standards; competing theories of modern grammar. It proceeds to a demonstration of some key rhetorical terms, equally applicable to reading and writing: voice, tone, metaphor, irony. Practice in writing and the criticism of writing, both expository and "creative." Practice in critical reading of a few poems and short stories. Throughout, the course will invite its participants to define practical applications of this experience to the secondary English classroom.

Texts: Dean, Gibson, Wilson, *The Play of Language* (Oxford); Gibson, *Persona* (Random House); Warren & Erskine, *Short Story Masterpieces* (Dell).

60. PLAYS IN PRODUCTION/Mr. Sharp/10:30

This course is designed to look at the problems of putting plays on the stage, specifically classic plays. Five plays from the Greeks to the present will be examined in some detail in order to see how they might be dressed, acted and staged. No specific background in acting or directing is necessary, although the course will be taught from a theatrical rather than a literary point of view.

Texts: Sophocles, *Oedipus Cycle*, trans. Fitts (Harvest); Euripides, *Bacchae*, Vol. V, ed. by Grene and Lattimore, (University of Chicago Press); Shakespeare, *King Lear* (Signet); Congreve, *The Way of the World* (Chandler); Beckett, *Waiting for Godot* (Grove); Miller, *The Crucible* (Viking); Pinter, *Birthday Party* (Evergreen).

129. ACTING WORKSHOP/Mr. Mokler/ M W F, 2:00-3:30

Imagination, concentration and intention; improvisation, repetition and clarification: developing for the actor a method of working, by exercises and practical consideration of scenes from dramatic literature.

Texts: On reserve.



**139. DIRECTING WORKSHOP/Mr. Mokler/T, Th,
2:00-4:15**

A study of the problems a director faces in selecting material, analyzing a script, and staging a theatrical production. Some consideration will be given to the theater's place in society and in education, and the forms it can take. Students will be actively involved as directors and actors in casting, rehearsal procedure and scene study.

Texts: Peter Brook, *The Empty Space* (Avon paperback); Shakespeare, *A Midsummer Night's Dream* (Folger paperback). Additional articles will be on reserve.

**125. INDEPENDENT PROJECTS IN THEATRE/Staff/
Hours to be arranged.**

A qualified student may elect as a regular course a special independent project in acting, directing, costuming, or scenic design in connection with the major production and other drama to be directed by students at Bread Loaf this summer.

Interested students should write the Director. Permission of the instructor must be secured at Bread Loaf.



GROUP II

19. CHAUCER/Mr. Hanning/10:30

Studies in the themes and techniques of Chaucer's poetry, with special attention to his artistic self-consciousness. Works discussed will include *The Book of the Duchess*, *Troilus and Criseyde* and selected *Canterbury Tales*.

Text: The Works of Geoffrey Chaucer, ed. F. N. Robinson; 2nd ed. (Houghton Mifflin).

54. ELIZABETHAN LOVE POETRY/Mr. Mirolo/8:30

An inquiry into the Elizabethan love poem as a mirror of English Renaissance culture and a work of lyric art in its own right. Against the background of European love conventions, the course will focus on the sonnets of Sidney, Spenser, and Shakespeare, with attention to the pleasure and profit of teaching amatory poetry.

Texts: The Anchor Anthology of Sixteenth-Century Verse, ed. Sylvester (Anchor Books); *Elizabethan Verse Romances*, ed. M. M. Reese (Routledge & Kegan Paul); *Shakespeare, The Sonnets*, ed. Bush, Harbage (Penguin Books).

48. RENAISSANCE DRAMA/Mr. Danson/9:30

A study of the major plays of Christopher Marlowe and Ben Jonson, with some consideration also of their contemporaries, Kyd, Chapman, and Webster. The approach will be mainly inductive, beginning with the close examination of individual texts; but some attention will be paid also to problems of genre in this period.

Texts: Christopher Marlowe, *The Complete Plays*, ed. Ribner (Odyssey); Ben Jonson, *Three Plays*, ed. Nicholson and Herford, vol. 1 (Hill & Wang, 1957) and vol. 2 (1961); Kyd, *The Spanish Tragedy*, ed. Edwards (Barnes & Noble: The Revels Plays); Chapman, *Bussy D'Ambois*, ed. Evans (Hill & Wang); Webster, *The White Devil*, ed. Brown (Barnes & Noble: The Revels Plays).

Recommended: Students in this course, or in 28. Shakespeare, could read with profit, in advance, any or all of the following: Bernard Beckerman, *Shakespeare at the Globe*, G. E. Bentley, *The Profession of Dramatist in Shakespeare's Time*, Andrew Gurr, *The Shakespearean Stage*, Alfred Harbage, *Shakespeare's Audience*.

28. SHAKESPEARE/Mr. Danson/11:30

An examination of selected plays, with close attention to their rhetorical and dramaturgic strategies. Shakespeare's uses of time, both as subject and as dramatic medium, will be among the topics considered in: *Richard II*, *1, 2 Henry IV*, *Henry V*, *A Midsummer Night's Dream*, *Twelfth Night*, *Hamlet*, *Troilus and Cressida*, *Macbeth*, *Antony and Cleopatra*, *The Winter's Tale*, and *The Tempest*.

Text: *The Complete Signet Classic Shakespeare*, ed. Barnet (Harcourt Brace Jovanovitch).

(See Recommended Reading for 48. Renaissance Drama).



GROUP III

34. AUSTEN AND THE BRONTES/Mrs. Tayler/11:30

The course will explore how these three novelists, spanning as they do the Romantic period, express and examine some of its central social and intellectual concerns.

Texts: Austen: *Northanger Abbey* (Penguin); *Sense and Sensibility* (Penguin); *Pride and Prejudice* (Norton Critical); *Emma* (Norton Critical); *Mansfield Park* (Penguin); *Persuasion* (Penguin); *Lady Susan*—*The Watsons*—*Sanditon* (Penguin); Emily Bronte, *Wuthering Heights* (Norton Critical); Charlotte Bronte: *Jane Eyre* (Norton Critical); *Villette* (Riverside); *Shirley* (Penguin).

Students should read most of these novels—and, if possible, Richardson's *Clarissa* (abridged, Riverside)—before classes begin.

11. ENGLISH ROMANTIC POETRY: BLAKE TO KEATS/ Mr. Cooke/9:30

Careful critical consideration of representative works of the major romantic poets, with special attention to the elegiac mood, the prophetic impulse, the problem of the will, and the exigencies of the new.

Texts: Blake, *Poetry and Prose*, ed. Erdman (Doubleday paper); Byron, *Poetical Works*, eds. Page and Jump (Oxford paper); Coleridge, *Selected Poetry and Prose*, ed. Stauffer, (Modern Library College Edition); Keats, *Complete Poems and Selected Letters*, ed. Thorpe (Odyssey); Shelley, *Selected Poetry and Prose* (Holt Rinehart and Winston); Wordsworth, *Poetical Works*, eds. Hutchinson, De Selincourt (Oxford paper).

151. ROMANTIC PROSE/Mrs. Tayler/9:30

The course will examine mainly examples of the personal essay, both as a subtle and flexible genre in its own right and as experimental groundwork for developments in modern prose.

Texts: *Prose of the Romantic Period*, ed. Carl Woodring (Riverside); James Hogg, *Private Memoirs and Confessions of a Justified Sinner* (Norton); T. L. Peacock, *Nightmare Abbey* and *Crotchet Castle* (Penguin); Thomas De Quincey, *Confessions of an English Opium Eater* (Penguin).



150. THE FEMININE WAY IN THE 19th CENTURY/
Mr. Cooke/M W 2:00-4:15

Close analytical study of selected major works of nineteenth-century literature, centering on the rediscovery, articulation and evolution of the concept of the feminine.

Texts: Blake, *Poetry and Prose*, ed. Erdman (Doubleday paper); Byron, *Don Juan*, ed. Marchand (Riverside); Dostoevski, *The Brothers Karamazov*, tr. Megarshack (Penguin); Mill, *Six Great Humanistic Essays*, ed. Levi (Washington Square Press); Shelley, *Selected Poetry*, ed. Bloom (New American Library); Tennyson, *In Memoriam*, ed. Ross (Norton); Wordsworth, Dorothy, *Journals*, ed. Moorman (Oxford); Wordsworth, William, *Poetical Works*, eds. Hutchinson, DeSelincourt (Oxford); Wollstonecraft, *Vindication of the Rights of Woman*, ed. Hagelman (Norton); Victorian Poets and Prose Writers, ed. Buckley (AHM Publishing Co.).

Background Reading: Euripides, *The Bacchae*; Aeschylus, *Oresteia*; Spenser, *The Faerie Queene*, Book III; Pope, "Epistle from Eloisa to Abelard"; Rousseau, *La Nouvelle Héloïse*.

149. WOMEN AND LITERATURE, 1870-1970/
Ms. Watson/9:30

The development of a feminist tradition in English literature from 1870 to 1970, including the major polemical essays. These works will be studied in relation to the changing social background, but with the emphasis on detailed analysis of the text, working toward an understanding of the relation between literary and social values in the work of art.

Texts: Wollstonecraft, *Vindication of the Rights of Woman* (Norton); Mill, *Essays on Sex Equality*, ed. Rossi (Chicago); Gissing, *The Odd Women* (Norton); Chopin, *The Awakening* (Rinehart); Shaw, *Candida* and *Saint Joan* (Penguin); Woolf, *A Room of One's Own* (Harbinger) and *To the Lighthouse* (Harvest); Lessing, *The Golden Notebook* (Bantam).

21. STUDIES IN MODERN FICTION/Mr. Thorburn/8:30

Tradition and innovation in representative fiction of the early modern period.

Texts: Conrad, *Heart of Darkness* (Dell); Ford, *The Good Soldier* (Vintage); Joyce, *Dubliners* (Viking); Lawrence, *Women in Love* (Compass); Woolf, *To the Lighthouse* (Harvest); Faulkner, *Absalom, Absalom!* (Modern Library); *Initiation: Stories and Short Stories on Three Themes*, 2nd edition, ed. Thorburn (Harcourt Brace).

146. ASPECTS OF POPULAR CULTURE/Mr. Thorburn/
10:30

The course will speculate concerning the relationship between popular and high culture and concerning the problem of evaluating aesthetic works. Discussion will center on a sampling of literary works, some American films and television dramas, with emphasis on the figure of the detective.

Texts: Homer, *The Odyssey*, tr. Fitzgerald (Anchor); Shakespeare, *Hamlet*, ed. Hubler (Signet); Poe, *Tales of Mystery and Imagination* (Dutton Everyman); Doyle, *Adventures of Sherlock Holmes* (Ballantine); Hammett, *The Big Knockover* (Vintage); Chandler, *Farewell, My Lovely* (Ballantine); Greene, *Brighton Rock* (Bantam); Higgins, *The Friends of Eddie Coyle* (Bantam); Poirier, *The Performing Self* (Oxford).



GROUP IV

41. STUDIES IN CLASSIC AMERICAN FICTION/Mr. Brodhead/8:30

An examination of major American novels of the nineteenth century both as individual achievements and as constituents of a native novelistic tradition.

Texts: Cooper, *The Pioneers* (Signet); Hawthorne, *The Scarlet Letter* (Riverside); Melville, *Moby-Dick* (Bobbs-Merrill); James, *The Portrait of a Lady* (Riverside); Twain, *Adventures of Huckleberry Finn* (Riverside).

77. AMERICAN TRANSCENDENTALISM/Mr. Donadio/11:30

An inquiry into the literary, religious, and philosophical dimensions of the Transcendentalist movement in America, its social implications and impact on literary form. An attempt will be made to locate the literary values of Transcendentalism in the context of nineteenth-century religious change and communitarian experiment, and to establish larger connections between the elements of Transcendental thought and the various reform impulses which dominate the period.

Texts: *The American Transcendentalists*, ed. Perry Miller (Doubleday Anchor); *Selected Writings of Ralph Waldo Emerson* (Modern Library); *Walden and Other Writings of Henry David Thoreau* (Modern Library); *The Portable Walt Whitman*, revised and enlarged ed. (Viking); Emily Dickinson, *Final Harvest* (Little, Brown).

144. REALISM IN AMERICA/Mr. Donadio/9:30

A study of developments in American prose fiction from the eighteen-eighties through the First World War, with emphasis on the relation between fictional form and the demands of factuality.

Texts: Mark Twain, *Adventures of Huckleberry Finn* (Riverside); *The Portable Stephen Crane* (Viking); William Dean Howells, *The Rise of Silas Lapham* (Riverside); Henry James, *The Wings of the Dove* (Modern Library); Frank Norris, *McTeague* (Rinehart); Theodore Dreiser, *Sister Carrie* (Riverside); Ernest Hemingway, *In Our Time* (Scribners).



62. THE POETRY OF BEING/Mr. Irwin/10:30

The poetry of Wallace Stevens and Hart Crane will be read in an oscillating relationship with texts by Martin Heidegger, with special attention to motifs of time, music, discontinuity, and visibility.

Texts: Nietzsche, *Philosophy in the Tragic Age of the Greeks* (Henry Regnery — Gateway Editions, Paperback 6075); Heidegger: *An Introduction to Metaphysics* (Doubleday Anchor Paperback, A251); *Identity and Difference* (Harper Torchbooks TB 1847); *What is Called Thinking?* (Harper Torchbooks TB 1721); Crane, *The Complete Poems and Selected Letters and Prose of Hart Crane*, ed. Brom Weber (Doubleday Anchor Books, A537); Stevens, *The Palm at the End of the Mind: Selected Poems and a Play*, ed. Holly Stevens (Random House, Vintage Books, V-768).

106. HEMINGWAY, FITZGERALD, AND FAULKNER/Mr. Irwin/8:30

A reading of three twentieth-century American novelists in light of such characteristic motifs as the failure of westering, the search for the father, the explicated fiction as redemption, the waste land, the secret wound, reworking and deferred action, doubling and incest.

Texts: Hemingway, *The Sun Also Rises* (Scribners Paperback, SL5); Fitzgerald: *The Great Gatsby* (Scribners Paperback, SL1); *Tender is the Night* (Scribners Paperback, SL2); Faulkner: *The Sound and the Fury* (Random House Vintage, V-5); *Light in August* (Random House Vintage); *Absalom, Absalom!* (Random House Modern Library College Edition, Paperback T78).

GROUP V

71. THE USES OF LITERARY FANTASY: ESCAPES INTO REALITY/Mr. Hanning/8:30

An examination of four major Renaissance texts — Castiglione's *Courtier*, More's *Utopia*, Rabelais' *Gargantua and Pantagruel*, and Ariosto's *Orlando Furioso* — that exemplify an artistic fascination with imagined worlds, golden and grotesque, ideal and absurd. In each work, special attention will be paid to how the author demonstrates his power to transcend and manipulate reality while simultaneously probing human limitations and folly, often with great mordancy.

Texts: Castiglione, *Book of the Courtier*, trans. C. Singleton (Doubleday Anchor); Ariosto, *Orlando Furioso*, trans. G. Waldman (Oxford paperback); More, *Utopia*, trans. P. Turner (Penguin); Rabelais, *Gargantua and Pantagruel*, trans. J. M. Cohen (Penguin).

66. LITERATURE AND ART/Mr. Mirolo/10:30

A survey and analysis of the various ways in which kinship between literature and the visual arts has been felt and expressed from antiquity to the present, with focus upon selected examples of the "sister arts" of poetry and painting studied in themselves and as models of interdisciplinary teaching.

Texts: *The Many Worlds of Poetry*, ed. Drachler, Terris (Knopf); W. Fleming, *Arts and Ideas*, 1974 paperback ed. (Holt, Rinehart, Winston).

37. EUROPEAN REALISM/Mr. Brodhead/10:30

A study of the representation of reality in the novel as an aesthetic problem and as the basis for a literary tradition.

Texts: Stendhal, *Red and Black* (Norton); Eliot, *The Mill on the Floss* (Riverside); Flaubert, *Madame Bovary* (Norton); Tolstoy, *Anna Karenina* (Signet); Zola, *L'Assommoir* (Penguin).

93. MODERN DRAMA/Ms. Watson/11:30

The advent of modernism in the drama studied through the themes and techniques of Ibsen, Chekhov, Shaw, Pirandello, and Brecht.

Texts: Shaw: *Man and Superman*, *Major Barbara*, *The Apple Cart* (Penguin); Brecht: *Good Woman of Setzuan*, *Mother Courage* (Grove); Pirandello: *Six Characters in*

Search of an Author, Henry IV in Naked Masks (Dutton); Chekhov: *Uncle Vanya, The Three Sisters, The Cherry Orchard* in *Four Plays of Chekhov* (Hill & Wang); Ibsen: *A Doll's House, The Wild Duck, Hedda Gabler* in *Four Major Plays* (Signet).

125. INDEPENDENT READING PROGRAMS/Staff/Hours
to be arranged.

Students who have done graduate work of exceptional quality in an area of literary study may, with the approval of the Director, design as one of their courses a summer's program based on a reading list, conferences and papers.

1976 SCHEDULE OF CLASSES

Roman Numerals Refer to Group Classification

8:30	21. Studies in Modern Fiction (III) 41. Studies in Classic American Fiction (IV) 54. Elizabethan Love Poetry (II) 71. Uses of Literary Fantasy (V) 106. Hemingway, Fitzgerald, Faulkner (IV)	Mr. Thorburn Mr. Brodhead Mr. Miroollo Mr. Hanning Mr. Irwin
9:30	11. English Romantic Poetry (III) 17A. Reading, Writing, Rhetoric (I) 48. Renaissance Drama (II) 144. Realism in America (IV) 149. Women and Literature (III) 151. Romantic Prose (III)	Mr. Cooke Mr. Gibson Mr. Danson Mr. Donadio Ms. Watson Mrs. Tayler
10:30	19. Chaucer (II) 37. European Realism (V) 60. Plays in Production (I) 62. Poetry of Being (IV) 66. Literature and Art (V) 146. Aspects of Popular Culture (III)	Mr. Hanning Mr. Brodhead Mr. Sharp Mr. Irwin Mr. Miroollo Mr. Thorburn
11:30	17B. Reading, Writing, Rhetoric (I) 28. Shakespeare (II) 34. Austen and the Brontes (III) 77. American Transcendentalism (IV) 93. Modern Drama (V)	Mr. Gibson Mr. Danson Mrs. Tayler Mr. Donadio Ms. Watson
Mon., Wed., Fri. 2:00-3:30	129. Acting Workshop (I)	Mr. Mokler
Mon., Wed. 2:00-4:15	150. The Feminine Way in the 19th c. (III)	Mr. Cooke
Tues., Thur. 2:00-3:30	139. Directing Workshop (I)	Mr. Mokler
Hours to be Arranged	125. Independent Project in Theatre or Literature	Staff

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